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English literature is nothing if not historical, if not political. The importance of the political side may be seen best in the works of Sir T. More. More's 'Utopia' was dictated by something more than a "lively feeling for the conflict between the ideal and harsh reality." 'Utopia' was a sharp, daring political satire on the condition of Europe, particularly England, at that time. Irony, ridicule of the vanities and worthlessness of the so-called highest form of civilized society, are expressed on almost every page. The book is thought to have been suggested by More's journey while a royal commissioner in Flanders. The state of that country, the freedom, education, prosperity which More saw about him may well have suggested the writing of such a satire against his own country. 'Utopia' has never lost its hold upon the reader and even our historian to-day has to say,

"Religious tolerance is nowadays a political principle in most civilized states, although the state, since it is not established upon Utopian suppositions, is perhaps not in a position to carry this out consistently."

And still another Utopian principle is being practiced in Germany,

"The Utopians are both lovers of peace and skilled in war; they abhor the shedding of blood, but they ever hold themselves in readiness to prepare for war. What German does not here think of his own new Empire with pride?"

The special value of ten Brink's and Herford's works lies in the seriousness with which the authors have attempted to surround this most uninteresting period of English literature with an interest sustained solely by their own scholarship and devotion to the subject in hand. M. Taine, in his history of English Literature, took no interest in it; he hurried over the whole period in three pages and then gives only the slightest mention to three men, Hawes, Barclay and Skelton. Taine was eager to reach the time of the Pagan Renaissance, he was willing to make the same leap that the Renaissance itself made, when it sprang away from the side of Chaucer only to reappear again at the coming of Wyatt and Surrey.

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FRENCH LITERATURE.

Episodes from Le Comte de Monte-Cristo par Alexandre Dumas. II. The hidden treasure, edited, with notes by D. B. KITCHIN, M. A. London and New-York: Longmans, Green and Co., 1892. xii, 154 pp.

Episodes from Le Capitaine Pamphile par Alexandre Dumas, edited with notes by EDWARD E. MORRIS, M. A. London and New-York: Longmans, Green and Co., 1892. xvi, 146, pp.

Souvenirs des Cent Jours par M. Villemain edited, with notes by GRANVILLE SHARP, M. A. London and New-York: Longmans, Green and Co., 1892. viii, 188, pp.

Quatrevingt-Treize by Victor Hugo, adapted for use in Schools by JAMES BOÏELLE, B. A., revised for use in American Schools. Boston: Ginn and Company, 1892. viii, 216, pp.

THE first two numbers belong to a series of Episodes from Modern French Authors published by Messrs Longmans, Green and Co, under the editorship of W. E. Russell, M. A., Assistant Master at Haileybury College. They are intended to furnish reading material for boys in Lower and Middle forms of schools. The judicious selection of these Episodes and their well-sustained interest make them especially desirable for use in this country. The episodes from 'Le Comte de Monte-Cristo,' that most attractive and fairylike story are made up of the following chapters. i. Dantès with the smugglers. ii. Dantès at Monte-Cristo. iii. The secret of the Island. iv. Dantès in a new character. v. Caderousse. vi. What happened while Dantès was imprisoned. vii. The prison register. viii. The last of the Pharaon. ix. Recompense.—The notes of Professor Kitchin are not always satisfactory, and the student has to be cautioned against some of them. Ch. i, l. 200, the *l* in fusil is not *liquid* but silent. Ch. ii, l. 51, *où* does not stand for *duquel* or *dont*. Ch. iii, l. 73. As an instance of a future perfect denoting necessity the editor suggests this sentence. '*Il aura été un accident*'; this is not a brilliant specimen of idiomatic French.—Ch. iii, l. 329.

"Dantès n'aurait rien rencontré qu'il ne fût certes pas devenu plus pâle. An inelegant and ungrammatical sentence. 'Had Dantès found nothing, he could not have turned more pale,' a rendering which treats the first clause as protasis of a conditional sentence with *si* suppressed. In such a clause *aurait* is highly irregular, and it is difficult to explain *que*."

Here the editor is evidently mistaken. Waiving the question of elegance, with which an English editor of a French text need but seldom concern himself, this sentence is grammatically correct. The protasis in French is usually introduced by *si* with the imperfect or pluperfect Indicative, the latter being often replaced by the pluperfect subjunctive. It may be also introduced by *quand*, with the conditional in both protasis and apodosis, a choice being again left between the forms of the conditional past and that of the pluperfect subjunctive. A third mode of expression is found in the idiomatic use of *que* to connect the protasis and apodosis; in this case the use of tenses is the same as with *quand*, but the *protasis* must always stand first. This last case applies to Dumas' sentence. This idiomatic *que* may be left out altogether. There is yet another way of introducing a protasis in French; the imperfect or pluperfect subjunctive may be used with inversion of verb and pronoun-subject.—The alternative suggested by the editor 'Dantès could have found nothing at which he would have turned more pale' is impossible to reconcile with the French.—Ch. iv, l. 66. 'Ce fut à Jacopo à croire qu'il faisait un rêve. It was enough to make Jacopo think he was dreaming.' Translate: Now it was Jacopo's turn to think he was dreaming; cf. Ch. iii, ll. 474-15.

The Episodes from 'Le Capitaine Pamphile' show in a very eminent degree Dumas' verve and imagination. Nowhere else does the great novelist appear to greater advantage as a light story teller than in 'Capitaine Pamphile,' whose brisk and animated narration and perfect fluency of style are very hard to match. Such episodes cannot fail to interest boys. In the Introduction the editor complains that English readers seldom sound the last letter of Dumas' name, in this they agree

with French readers. Ch. xiii, l. 97, 'à qui la respiration semblait manquer, which seemed to be almost alive.' Translate: which seemed to be in need of air to breathe.

In Villemain's 'Souvenirs des Cent Jours' we have an interesting account of those eventful days. We are brought into the closest contact with the men who acted a leading part in that short but poignant drama, and witness the development of those political and social changes which gave to the battle of Waterloo its real significance and made recovery on the part of Napoleon impossible. The writer's mind is altogether free from marked prejudice. The notes are historical and supply in many cases some very desirable information.

Professor Boïelle is well known as an editor and admirer of Victor Hugo. He has already given us 'Les Misérables,' 'Notre Dame de Paris,' 'Les Travailleurs de la Mer,' 'Bug-Jargal,' and now he closes the series with a very creditable edition of 'Quatrevingt-Treize.' The notes, both historical and grammatical, are very good in every way; the few added by the American editor are equally welcome. Ch. I, note 3, read: Prussians instead of Russians.

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MODERN LANGUAGE TEACHING.

The Study and Teaching of Modern Languages. By RICHARD HOCHDÖRFER, Ph D. 12mo, 15 pp. Springfield, O.

Cours de Langue Française. Les Premiers Pas. Par L. CHARLES ROUX, M. A. Boston: Carl Schoenhof, 1892. 12mo, 120 pp.

THE little essay of Dr. Hochdörfer gives a résumé of what modern language teachers have for some time perceived to be the proper view of the question. The writer condemns superficiality, favors a judicious eclecticism, and, without neglecting grammar study, advises the study of reading matter. He repeats